

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD  
UNIVERSITY OF MALTA, MSIDA**SECONDARY EDUCATION CERTIFICATE LEVEL****MAY 2017 SESSION**

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SUBJECT:	<b>English Literature</b>
PAPER NUMBER:	I
DATE:	15 <sup>th</sup> May 2017
TIME:	4:00 p.m. to 6:05 p.m.

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Answer **BOTH** sections.

Candidates are reminded that:

- it is **not** necessary to repeat the words of the question in the answer.
- as far as possible, answers should be limited to the lines provided.

<b>Section A</b>	<b>Section B</b>	<b>TOTAL</b>

DO NOT WRITE ABOVE THIS LINE

**SECTION A****Read the following poem carefully and then answer the questions that follow:****Boyhood**

Alone in the basement,  
 I would sometimes lower one eye  
 to the level of the narrow track of the model train  
  
 to watch the puffing locomotive  
 5 pull the cars around a curve  
 then bear down on me with its dazzling eye.  
  
 What was in those moments  
 before I lifted my head and let the train  
 go rocking by under my nose?  
 10 I remember not caring much  
 about the fake grass or the buildings  
 that made up the miniature town.  
  
 The same went for the station and its master,  
 the crossing gates and flashing lights,  
 15 the milk car, the pencil-size logs,  
  
 the metallic men and women,  
 the dangling water tower,  
 and the round mirror for a pond.  
  
 All I wanted was to be blinded  
 20 over and over by this shaking light  
 as the train stuck fast to its oval course.  
  
 Or better still, to close my eyes,  
 to stay there on the cold narrow rails  
 and let the train tunnel through me  
 25 the way it tunneled through the mountain  
 that was painted the colour of rock,  
 and then there would be nothing  
  
 but the long whistling through the dark –  
 no basement, no boy,  
 30 no everlasting summer afternoon.

*Billy Collins*

1. Underline the correct answer.

The poem is written in the:

- first person.
- second person.
- third person.

(1)

DO NOT WRITE ABOVE THIS LINE

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2a. Underline **ONE** of the following adjectives that best describes the mood in this poem:

- bitter
- babyish
- nostalgic
- humorous

(1)

b. Explain why you think this adjective best describes the mood of the poem.

\_\_\_\_\_  
\_\_\_\_\_ (2)

3a. The poet uses the word ‘eye’ twice in the first six lines of the poem. To whom do the eyes belong?

\_\_\_\_\_  
\_\_\_\_\_ (2)

b. What is the feeling that the poet tries to create with this repetition?

\_\_\_\_\_  
\_\_\_\_\_ (2)

4. In line 10 the boy says, ‘I remember not caring much’. Besides these words, how else does the poet show the boy’s lack of interest in stanzas 4, 5, and 6?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ (3)

5. Quote **THREE** words from the first stanza that show a sense of isolation.

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_ (3)



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**SECTION B**

Read the passage carefully and answer the questions that follow.

**The Book of Lost Things**

David would always remember the day his mother died. He was in school, learning – or not learning – how to scan a poem, his mind filled with dactyls<sup>1</sup> and pentameters<sup>2</sup>, the names like those of strange dinosaurs inhabiting a lost prehistoric landscape. The headmaster opened the classroom door and approached the English master, Mr Benjamin  
5 (or Big Ben, as he was known to his pupils, because of his size and his habit of withdrawing his pocket watch from the folds of his waistcoat and announcing, in deep, mournful tones, the slow passage of time to his unruly students). The headmaster whispered something to Mr Benjamin, and Mr Benjamin nodded solemnly. When he turned around to face the class, his eyes found David's, and his voice was softer than usual when he spoke. He called  
10 David's name and told him that he was excused, and that he should pack his bag and follow the headmaster. David knew then what had happened. He knew before the headmaster brought him to the school nurse's office. He knew before the nurse appeared, a cup of tea in her hand for the boy to drink. He knew before the headmaster stood over him, still stern in aspect but clearly trying to be gentle with the bereaved boy. He knew before the cup  
15 touched his lips and the words were spoken and the tea burned his mouth, reminding him that he was still alive while his mother was now lost to him.

Even the routines, endlessly repeated, had not been enough to keep her safe. He wondered later if he had failed to do one of them properly, if he had somehow miscounted that morning, or if there was an action he could have added to the many that might possibly have changed  
20 things. It didn't matter now. She was gone. He should have stayed at home. He had always worried about her when he was in school, because if he was away from her then he had no control over her existence. The routines didn't work in school. They were harder to perform, because the school had its own rules and its own routines. David had tried to use them as a substitute, but they weren't the same. Now his mother had paid the price.

25 It was only then that David, ashamed at his failure, began to cry.

The days that followed were a blur of neighbours and relatives, of tall, strange men who rubbed his hair and handed him a shilling, and big women in dark dresses who held David against their chests while they wept and filled his nostrils with the smell of perfume and mothballs. He sat up late into the night, squashed into a corner of the living room while the  
30 grownups exchanged stories of a mother he had never known, a strange creature with a history entirely separate from his own: a child who would not cry when her older sister died because she refused to believe that someone so precious to her could disappear forever and never come back; a young girl who ran away from home for a day because her father, in a fit

*Text continues on the next page.*

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<sup>1</sup> a metrical foot consisting of one stressed syllable followed by two unstressed syllables

<sup>2</sup> a line of verse consisting of five metrical feet

DO NOT WRITE ABOVE THIS LINE

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35 of impatience at some minor sin she had committed, told her that he was going to hand her over to the gypsies; a beautiful woman in a bright red dress who was stolen from under the nose of another man by David’s father; a vision in white on her wedding day who pricked her thumb on the thorn of a rose and left the spot of blood on her gown for all to see.

40 And when at last he fell asleep, David dreamed that he was part of these tales, a participant in every stage of his mother’s life. He was no longer a child hearing stories of another time. Instead, he was a witness to them all.

*John Connolly*

1. Underline the correct answer.

The story is being told by:

- a first person narrator.
- a second person narrator.
- a third person narrator.

(1)

2. Name the figures of speech in the following two quotes:

- ‘the names like those of strange dinosaurs’ (lines 2-3)

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- ‘his eyes found David’s’ (line 9)

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(2)

3. Basing your answer on the text, what impression do you get of Mr Benjamin?

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(3)

4. The word ‘knew’ is repeated five times between lines 11 and 14. Discuss the effect of the repetition of this word.

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(3)

DO NOT WRITE ABOVE THIS LINE

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5. In the second paragraph line 20, there are **TWO** very short sentences which contrast with the longer sentences in the same paragraph. Write about the effect of this contrast.

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(3)

6. Explain the link between the second paragraph and the single sentence in the third paragraph.

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(4)

7. Explain why the author uses the word 'blur' in line 26.

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(3)

*This section continues on the next page.*





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**SECONDARY EDUCATION CERTIFICATE LEVEL**

**MAY 2017 SESSION**

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SUBJECT:	<b>English Literature</b>
PAPER NUMBER:	IIA
DATE:	17 <sup>th</sup> May 2017
TIME:	4:00 p.m. to 6:05 p.m.

---

Answer **ONE** question from **EACH SECTION**. Each section carries equal marks.

**SECTION A: DRAMA**

Answer **ONE** question only on **ONE** text.

*Twelfth Night* (W. Shakespeare)

1 **CLOWN**

Misprision in the highest degree! Lady, *cucullus non facit monachum*; that's as much to say as I wear not motley in my brain. Good madonna, give me leave to prove you a fool.

**OLIVIA**

Can you do it?

**CLOWN**

Dexterously, good madonna.

**OLIVIA**

Make your proof.

**CLOWN**

I must catechise you for it, madonna: good my mouse of virtue, answer me.

**OLIVIA**

Well, sir, for want of other idleness, I'll bide your proof.

**CLOWN**

Good madonna, why mournest thou?

**OLIVIA**

Good fool, for my brother's death.

**CLOWN**

I think his soul is in hell, madonna.

**OLIVIA**

I know his soul is in heaven, fool.

**CLOWN**

The more fool, madonna, to mourn for your brother's soul being in heaven. Take away the fool, gentlemen.

- a. What are the immediate circumstances in which these words are spoken?
- b. What does this passage reveal about the relationship between Olivia and Feste, the clown?
- c. Discuss how Feste, the clown, is the only character who is not foolish in this play.

**OR**

- 2 While Viola's disguise gives her access to a different world, it also causes many problems. Discuss the problems that she encounters in *Twelfth Night*.

**OR**

- 3 Truth in love can hurt. Discuss with reference to **TWO** characters in *Twelfth Night*.

**OR**

***The Merchant of Venice*** (W. Shakespeare)

4 **JESSICA**

Who are you? Tell me, for more certainty,  
Albeit I'll swear that I do know your tongue.

**LORENZO**

Lorenzo, and thy love.

**JESSICA**

Lorenzo, certain, and my love indeed,  
For who love I so much? And now who knows  
But you, Lorenzo, whether I am yours?

**LORENZO**

Heaven and thy thoughts are witness that thou art.

**JESSICA**

Here, catch this casket; it is worth the pains.  
I am glad 'tis night, you do not look on me,  
For I am much ashamed of my exchange:  
But love is blind and lovers cannot see  
The pretty follies that themselves commit;  
For if they could, Cupid himself would blush  
To see me thus transformed to a boy.

**LORENZO**

Descend, for you must be my torchbearer.

- a. Discuss the circumstances that lead to this conversation.
- b. Explain the importance of the characters of Jessica and Lorenzo as is revealed in this passage.
- c. Write about the theme of betrayal with close reference to this play.

**OR**

- 5 In *The Merchant of Venice*, Shylock is condemned for his love of money rather than for being a Jew. Discuss.

**OR**

- 6 *The Merchant of Venice* presents the audience with a number of contrasts. Discuss this statement with close reference to the play.

**OR**

*Macbeth* (W. Shakespeare)

7 **MACBETH**

... But Banquo's safe?

**FIRST MURDERER**

Ay, my good lord: safe in a ditch he bides,  
With twenty trenched gashes on his head;  
The least a death to nature.

**MACBETH**

Thanks for that:

There the grown serpent lies; the worm that's fled  
Hath nature that in time will venom breed,  
No teeth for the present. Get thee gone: to-morrow  
We'll hear, ourselves, again.

*Exit First Murderer*

**LADY MACBETH**

My royal lord,  
You do not give the cheer: the feast is sold  
That is not often vouch'd, while 'tis a-making,  
'Tis given with welcome: to feed were best at home;  
From thence the sauce to meat is ceremony;  
Meeting were bare without it.

- a. Describe the immediate circumstances in which these lines are spoken.
- b. Limiting your answer to this passage, explain how well Lady Macbeth knows her husband.
- c. Discuss the idea of a false sense of safety in *Macbeth*.

**OR**

8 After the battle, the Captain describes Macbeth as one who "...brandish'd steel,/which smoked with bloody execution". Why is this a good description of Macbeth's character as it develops throughout the play?

**OR**

9 Discuss the importance of night, sleep and dream in *Macbeth*.

**OR**

*A View from the Bridge* (A. Miller)

10 The first conversation between Eddie and Catherine suggests that the uncle is concerned with the way Catherine dresses and walks because of his promise to her mother to be responsible for her. What evidence is there in the play to suggest that this is not entirely the case?

**OR**

11 In the play, Alfieri says that as a lawyer he is 'only thought of in connection with disasters'. Explore the role of Alfieri in *A View from the Bridge*.

**OR**

*Please turn the page.*

- 12 Beatrice ‘seems half in fear, half in unutterable joy’ when she hears her cousins have arrived. Explain the importance of these mixed feelings in relation to events that happen later in *A View from the Bridge*.

**OR**

*Dear Nobody* (B. Doherty) and *The Play of Kes* (B. Hines and A. Stronach)

- 13 Jud tells Billy, ‘Nicking books. I could understand it if it were money, but chuff me, not a book’. Discuss the events that lead to Billy stealing the book and explain what this quote reveals about the brothers in *The Play of Kes*.

**OR**

- 14 *Dear Nobody* provides the audience with an opportunity to follow a story in which characters experience a range of emotions. Discuss.

**OR**

- 15 *The Play of Kes* and *Dear Nobody* focus on the growth of the protagonists. Write about this process of change in Helen and Billy.

**AND**

## **SECTION B: POETRY**

**Answer ONE question only.**

*The New Dragon Book of Verse*

- 1 In their writings many poets appeal to the different senses through their use of imagery. Discuss with close reference to the poems *The Echoing Green* and *I thank you God*.

**OR**

- 2 The mood of a poem can be described as the atmosphere of the literary piece. Write about the different ways in which mood is created in any **TWO** poems you have studied from the syllabus.

**OR**

- 3 Poets can change the familiar sight of a city or a daily train journey into a piece of vivid, creative writing. Discuss this statement with regard to *Upon Westminster Bridge* and *Night Mail*.

**AND**

## **SECTION C: PROSE**

**Answer ONE question only on ONE text.**

*Frankenstein* (M. Shelley)

- 1 Conflict is a major theme in *Frankenstein*. Discuss.

**OR**

- 2 Discuss the importance of family and society in *Frankenstein*.

**OR**

- 3 To what extent do you agree with the view that the humans in *Frankenstein* are more monstrous than the ‘monster’?

**OR**

***The Great Automatic Grammatizator and Other Stories*** (R. Dahl)

4 With reference to any **TWO** stories in *The Great Automatic Grammatizator and Other Stories*, show how Roald Dahl introduces elements of horror and the macabre, presenting the dark side of human nature.

**OR**

5 Roald Dahl wrote ‘When I am writing a short story I am haunted by the thought that I’ve got to hold the reader’s attention for literally every second’. With reference to **TWO** stories in the collection show how the author achieves this.

**OR**

6 In a number of stories in *The Great Automatic Grammatizator and Other Stories*, events start from something simple, ordinary, everyday, only to develop into unique events. Discuss with reference to **TWO** stories in this collection.

**OR**

***Animal Farm*** (G. Orwell)

7 Compare and contrast the character of the pigs with that of other animals on the farm. Refer closely to the text of *Animal Farm*.

**OR**

8 Explore the importance of the song *Beasts of England* and the reasons for forbidding the animals to sing it later on in the novel.

**OR**

9 Discuss the theme of ambition in *Animal Farm*.

**OR**

***The Boy in the Striped Pyjamas*** (J. Boyne)

10 *The Boy in the Striped Pyjamas* presents different examples of power or lack of it. Discuss.

**OR**

11 Discuss the importance of Gretel’s role in *The Boy in the Striped Pyjamas*.

**OR**

12 Compare and contrast the relationship that Bruno has with his mother and with his father.

**OR**

***Private Peaceful*** (M. Morpurgo)

13 Discuss the themes of heroism and cowardice in *Private Peaceful*.

**OR**

14 ‘They’ve gone now, and I’m alone at last. I have the whole night ahead of me, and I won’t waste a single moment of it. ... I want tonight to be long, as long as my life ...’. Explain the importance of these words in *Private Peaceful*.

**OR**

15 ‘There wasn’t a man on board that ship that didn’t want to die before he ever got to France.’ How does this quote prepare the reader for the misery of the inexperienced young men on the battlefield?

**OR**

***The Other Side of Truth*** (B. Naidoo)

16 Father tells Sade, 'Slow down! Think! Remember the children who entered the forest all on their own? When they met the small drum and heard its thumping, they should have stopped.' Explain how this advice to be cautious helps Sade.

**OR**

17 The mother's death lasted 'A few seconds, that is all.' The effects were, however, many and long lasting. Discuss.

**OR**

18 Sometimes there is 'trouble with the truth'. Explore this statement with reference to *The Other Side of Truth*.

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**MAY 2017 SESSION**

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---

Answer **ONE** question from **EACH SECTION**. Each section carries equal marks.

**SECTION A: DRAMA**

Answer **ONE** question only on **ONE** text.

*Twelfth Night* (W. Shakespeare)

1 Show how Viola's disguise was successful in helping her obtain her goal, as well as the happiness of Olivia and Orsino.

**OR**

2 Write about **TWO** events that do not go according to plan in *Twelfth Night*.

**OR**

3 In *Twelfth Night*, Shakespeare presents a number of different worlds. Write about **TWO** of them.

**OR**

*The Merchant of Venice* (W. Shakespeare)

4 In *The Merchant of Venice*, not all that appears good at first is so. Write about this statement.

**OR**

5 Write about the roles of Salerio and Solanio with close reference to *The Merchant of Venice*.

**OR**

6 Describe in detail what happens when each suitor chooses a casket in *The Merchant of Venice*. Refer closely to the text of the play.

**OR**

*Please turn the page.*

***Macbeth*** (W. Shakespeare)

7 Write about the ways in which Duncan’s death affects Lady Macbeth and Macbeth.

**OR**

8 Write about the theme of darkness in *Macbeth*.

**OR**

9 Compare and contrast the characters of Banquo and Macbeth.

**OR**

***A View from the Bridge*** (A. Miller)

10 Write about the final argument between Eddie and Marco in *A View from the Bridge*.

**OR**

11 Following World War II, economic growth was slow in Italy and many decided to try their luck in America. With close reference to *A View from the Bridge*, write about some of the harsh realities faced by the migrants as presented by Miller.

**OR**

12 Write about the character of Beatrice Carbone in *A View from the Bridge*.

**OR**

***Dear Nobody*** (B. Doherty) and ***The Play of Kes*** (B. Hines and A. Stronach)

13 Write about some of the difficulties that the members of the Casper family face in *The Play of Kes*.

**OR**

14 In a letter to her twelve-week-old unborn baby, Helen writes that she saw ‘...a dead bird on the grass verge, a tiny, skinny thing without feathers’. Write about the circumstances when Helen sees the dead bird and what happens immediately after in *Dear Nobody*.

**OR**

15 Home and family may not always be as warm, welcoming and safe as some teenagers need them to be. Write about this with reference to *The Play of Kes* and *Dear Nobody*.

**AND**

**SECTION B: POETRY**

**Answer ONE question only.**

***The New Dragon Book of Verse***

1 Write about the feelings that the poets try to create in *Hide and Seek* and *The Listeners*.

**OR**

2 Poetry can make readers more aware of painful experiences. Discuss with reference to any **TWO** poems you have studied from the syllabus.

**OR**

3 Choose any **TWO** poems you have studied from the syllabus that you would recommend to a friend and explain why.

**AND**



**SECTION C: PROSE**

Answer **ONE** question only on **ONE** text.

*Frankenstein* (M. Shelley)

1 In what ways are Frankenstein and his creation similar and different?

**OR**

2 In the novel the ‘monster’ starts its life with a warm heart. Write about the reasons why he turns to revenge.

**OR**

3 Write about the things that Victor Frankenstein was ready to do and give up to achieve glory.

**OR**

*The Great Automatic Grammatizator and Other Stories* (R. Dahl)

4 In *The Umbrella Man*, the mother says, ‘You see how clever he is! ... He never goes to the same pub twice!’. Write about the events that lead to these words.

**OR**

5 Write about any **TWO** characters and their experience of fear in Roald Dahl’s *The Great Automatic Grammatizator and Other Stories*.

**OR**

6 Sometimes Roald Dahl makes use of his characters to teach the reader a lesson. Write about this with reference to any **TWO** characters from *The Great Automatic Grammatizator and Other Stories*.

**OR**

*Animal Farm* (G. Orwell)

7 With close reference to *Animal Farm*, write about the different points of view involved in the controversy of the windmill project.

**OR**

8 Write about some of the changes that occur on Animal Farm with the passing of time.

**OR**

9 Narrate **TWO** comical moments that occur in *Animal Farm*.

**OR**

*Please turn the page.*

***The Boy in the Striped Pyjamas*** (J. Boyne)

10 With close reference to *The Boy in the Striped Pyjamas*, write about the idea of boundaries that exists in this novel.

**OR**

11 Explore the characters of Pavel and Lieutenant Kotler as they are presented in *The Boy in the Striped Pyjamas*.

**OR**

12 ‘Seething with anger, Bruno went into the kitchen and got the biggest surprise of his life. There, sitting at the table, a long way from the other side of the fence, was Shmuel.’ Narrate the immediate events surrounding this quote.

**OR**

***Private Peaceful*** (M. Morpurgo)

13 In *Private Peaceful* some characters care for others while other characters are determined to make the lives of others miserable. Write about this statement with reference to **TWO** characters.

**OR**

14 Write about the theme of love in *Private Peaceful*.

**OR**

15 *Private Peaceful* has some valuable lessons for young readers. Write about some of these with close reference to the text.

**OR**

***The Other Side of Truth*** (B. Naidoo)

16 In Chapter 7, Sade speaks of her arrival in England. Narrate Sade’s airport experience.

**OR**

17 *The Other Side of Truth* presents many situations in which the freedom of the individual is challenged. Write about **THREE** examples of this.

**OR**

18 One of the chapters in the novel is entitled *Bullies in the Head*. Without limiting your answer to this chapter only, write about some of the different forms of bullying in the novel.